Elliot Wright's

EWQLSO-Sibelius Manual Sound Set Templates

A Hybrid Approach to Controlling Your EWQLSO Patches with Sibelius.

Elliot Wright

EWQLSO Gold Conversion Guide

Version 1.0 – Released 11 March 2013

Table of Contents

Legal / Preface **2**

Preface 2

Before You Begin **3**

Introduction 3

How to Use the Annexes 3

General Instructions **4**

Getting Set Up 4

Overall Procedure 4

Assigning Key-Switches: An Example 4

Annex A: Which Patches, In Which Channels **5**

Annex B: Key-Switch Configurations by Patch **8**

Other Notes **13**

Assigning Key-Switches for English Horn 13

Conclusion 13

Legal / Preface

Preface

This document is subject to change without notice, and does not represent a commitment on the part of the author. This document is subject to copyright, and may not be used, reproduced, copied or otherwise distributed for any purpose without written consent from the author. The software described by this document is subject to a License Agreement. This document and the accompanying digital goods were prepared privately by the Author, not by Avid, EastWest, or any other company or individual; views and opinions expressed herein are those of the author alone, and not of any of the software developers or relevant companies. All product and company names are trademarks or registered trademarks of their respective owners.

This document is Copyright 2013 by Elliot Wright. All Rights Reserved.

These templates and their related files are subject to a license agreement.

Elliot Wright has no affiliation with Avid Technology, Inc., EastWest Studios, or any other company mentioned herein or involved in the creation or distribution of similar products or Sound Sets.

info@ElliotWrightMusic.com

www.ElliotWrightMusic.com

Chapter 1
Before You Begin

Introduction

Thank you for purchasing the *EWQLSO/Sibelius 7 Manual Sound Set Project* Master Template Set. While the *playback configurations* included in the package should work with any version of EWQLSO, the *multis* which instruct the PLAY plug-in as to which patches to load into which channels and what kinds of modifications to make – were assembled using EWQLSO Platinum.

The result is, although the templates and playback configurations will work no matter what OS or version of EWQLSO you are using, the *sounds* in the original package can only load automatically if you are using EWQLSO Platinum. For Gold and Silver users, the patches must be loaded and set manually on the first start-up before they can be used. Until such time as a set of Gold multis can be produced by the author, this guide will serve users of EWQLSO Gold to bridge this gap for themselves.

The purpose of this guide is to instruct you, the user, as to which patches you will need to load into PLAY after opening the Master Template for the first time; which key-switches to assign to which notes; and also contains other notes on panning and volume adjustment.

How to Use the Annexes

This guide contains two annexes. Annex A lists every channel in every instance of PLAY, along with which Sound IDs are being used therein. More importantly, Annex A uses these lists to show you which patches will need to be loaded into each channel, and contains brief notes such as “Pan right” or “Turn articulation volume down to -5.2dB”. The most common note however, will be an indicator that a Master KSW Patch needs to have its key-switches re-assigned to a “Normal” configuration or an “Effects” configuration. This is clarified in Annex B.

Annex B contains a list of all Master KSW Patches which occur in the template. Under each patch’s name are found two lists of articulations – a “Normal” configuration, and an “Effects” configuration. These show which notes need to be assigned to each key-switch in order to build that configuration. See the next section for further clarifying instructions.

Note that patches which are not “Master KS” patches do not generally need to be modified, except for the occasional volume or panning adjustment. Some percussion instruments will have a note beside them in Annex A, instructing you to adjust “Transpose” to a certain number. “Transpose” is found on the player interface in PLAY, in the top-left corner.

Most “short” sounds, like staccato, should be turned down by -5.2dB in order to sound “even” with the other sounds. In situations where two instances of the same type of instrument are to be loaded (ie. Two sets of identical patches need to be loaded, as is the case with the two Violin Ensembles, and most brass sections), the patches representing the second instance of that instrument should have their master volume uniformly turned slightly down, and their panning adjusted as desired to show a slight distance between the two sections. In the original template, the two Violin Ensembles are panned so as to appear opposite of one another, for acoustic effect; while brass duos are panned to be slightly, but noticeably, to the left or right of the original player.

Chapter 2
General Instructions

Getting Set Up

First, install the templates as outlined in the User's Manual, by completing all instructions up to and including Chapter 2, Step 3, Paragraph 3. When you try to load the 'Master' playback configuration, you will encounter an error, as PLAY attempts to access Platinum patches which do not exist on your computer. Abort all loading for now, but remain on the 'Master' configuration.

In the 'Play' tab, bring up the Playback Configurations dialogue box, and navigate to the 'Manual Sound Sets' tab. Here, you will find all 6 instances of PLAY, selectable via a drop-down menu. You can access an instance of PLAY by selecting it in this menu, and clicking "Show" – this will bring the PLAY Plug-in to the front, where you can load patches from your library, and modify them in accordance with the annexes contained herein.

Overall Procedure

Break the work up into smaller sections. First, load all the patches you need into an instance of PLAY. Save that set as a multi (I recommend saving to an external USB drive, so the data is backed up in case of any future computer difficulty). Close the instance of PLAY and return to Sibelius' Playback Configurations dialogue. Click 'Save' next to the configuration's name – this will cement into the configuration those patches you just loaded, so you won't have to load them again later. Repeat this process with each successive instance of PLAY until all instances have had their patches loaded, saved as multis, and the configuration saved again in turn.

Next, go into each instance of PLAY and make the smaller changes like panning and volume adjustments. Then go one patch at a time and assign Key-Switches. Save each instance of PLAY again and then save the whole Playback Configuration to make sure you don't lose any progress.

Assigning Key-Switches: An Example

Let's say you are assigning key-switches, starting with Channel 1 of PLAY instance #1. You will notice from Annex A, that Channels 1 and 2 of 'PLAY 1' both use the Violin Ensemble key-switch patch "11V KS Master". Annex A also notes that the first channel's "KS Master" patch needs to use a "Normal" Configuration, and the second patch uses the "Effects" configuration.

Go to Annex B, and find the patch in question ("11V KS Master"). There are two sets of key-switches listed – the top set is identified as the "Normal" configuration, and the bottom set is identified as the "Effects" configuration. Each configuration holds a list of articulations, and which pitch needs to be assigned to that articulation.

Since Play 1, Channel 1, "11V KS Master" uses the "Normal" configuration, we'll start with that. Keep track of your progress by de-selecting the "Active" check-box beside every articulation. Next, go through the list of articulations in the "Normal" configuration in Annex B, and assign key-switching notes accordingly. Re-select the 'Active' check-box for each articulation as you assign its new key-switching note. When you are done, some articulations will not have been re-assigned – **it is important that you now de-select the "Load" check-box next to those unused articulations**.

Move on to Play 1, Channel 2 – which also uses "11V KS Master", but under the "Effects" configuration. Repeat the same process as before, but assigning key-switching notes according to the 'Effects' configuration found in Annex B for that patch. **At the end, as before, remember to de-select the "Active" and "Load" check-boxes for any remaining articulations**.

Remember that most 'Short' articulations (like staccato) will need to be turned down to about -5.2dB to sound "even" with the other articulations.

Remember to save each instance of PLAY as a multi for backup purposes; and to save the whole Playback Configuration as you modify it, so that these modifications can load automatically in the future.

Annex A: Which Patches, In Which Channels

Load the following patches into the various instances of PLAY as indicated below:

PLAY 1 *"Upper Stgs Low Brs"*				
Ch	Sound ID		Gold Patch	Notes
1	Violin Ensemble I	norm	11V KS Master	"Normal" configuration
2		stac	11V KS Master	"Effects" configuration
3		mute	11V QLeg Sord	
4		pizz	18V Pizz RR	Turn articulation down -5.2dB
5		trem	11V Tremolo	
6	Violin Ensemble II	norm	11V KS Master	"Normal" configuration, Pan Right
7		stac	11V KS Master	"Effects" configuration, Pan Right
8		mute	11V QLeg Sord	Pan Right
9		pizz	18V Pizz RR	Turn articulation down -5.2dB, and Pan Right
10		trem	11V Tremolo	Pan Right
11	Tbn1	norm	STB KS Master	"Normal" configuration
12		stacc	STB KS Master	"Effects" configuration
13	Tbn2/3	norm	STB KS Master	"Normal" configuration, Panned
14		stacc	STB KS Master	"Effects" configuration, Panned
15	Tba	norm	STU KS Master	"Normal" configuration
16		stacc	STU KS Master	"Effects" configuration

PLAY 2 *"Low Stgs Solo Vln"*				
Ch	Sound ID		Gold Patch	Notes
1	Violas	norm	VAS KS Master	"Normal" configuration
2		stac	VAS KS Master	"Effects" configuration
3		mute	VAS QLeg Sord	
4		pizz	VAS Pizz RR	
5		trem	VAS Trem	
6	Cellos	norm	VCS KS Master	"Normal" configuration
7		stac	VCS KS Master	"Effects" configuration
8		trem	VCS Trem Leg	
9		pizz	VCS Pizz RRx3	
10	Basses	norm	CBS KS Master	"Normal" configuration
11		stac	CBS KS Master	"Effects" configuration
12		trem	CBS KS Trem	
13		pizz	CBS Pizz	
14				
15				
16				

PLAY 3	***"WWs & Upper Brs"***			
Ch	Sound ID		Gold Patch	Notes
1	Clar	norm	SCL KS Master	"Normal" configuration
2		stacc	SCL KS Master	"Effects" configuration
3	Bsn	norm	BSN KS Master	
4		stacc	BSN Stacc RRx3	
5	Tpt1	norm	ST2 KS Master	"Normal" configuration
6		stacc	ST2 KS Master	"Effects" configuration
7	Tpt 2/3	norm	ST2 KS Master	"Normal" configuration, Panned
8		stacc	ST2 KS Master	"Effects" configuration, Panned
9	Hn1	norm	SFH KS Master	"Normal" configuration
10		stacc	SFH KS Master	"Effects" configuration
11	Hn2/3	norm	SFH KS Master	"Normal" configuration, Panned
12		stacc	SFH KS Master	"Effects" configuration, Panned
13	Flute	norm	SFL KS Master	"Normal" configuration
14		stacc	SFL KS Master	"Effects" configuration
15	Oboe	norm	SOB KS Master	
16	**HALL NOISE**		Hall Noise	

PLAY 4	***"PERC"***			
Ch	Sound ID		Gold Patch	Notes
1	Alto Sax (Snare Drum)	norm	3 Snares	
2		stacc	3 Snares	Set "Transpose" to 4
3		vib	3 Snares	Set "Transpose" to 5
4	Tenor Sax (Tenor Drum)	norm	Field Funeral Tenor	
5		vib	Field Funeral Tenor	Set "Transpose" to 5
6	Timpani	norm	Timp Hits LR	
7		hard	Timp Hits LR	Set "Transpose" to 24
8		roll	Timp Roll DXF Mod	
9	Bari Sax (Bass Drum)	norm	Bass Drum Concert	
10		vib	Bass Drum Concert	Set "Transpose" to 3
11	Sopranino Sax (Triangle)	norm	Triangle 2	
12		stacc	Triangle 2	Set "Transpose" to 2
13		vib	Triangle 2	Set "Transpose" to 7
14	Soprano Sax (Cymbals)	norm	20 French Cymbal	
15		stacc	20 French Cymbal	Set "Transpose" to 2
16				

PLAY 5	***"Rare & Extra Perc"***			
Ch	Sound ID		Gold Patch	Notes
1	Ehn	norm	EHN KS Master	Load both E.Hn Master KS Patches into Ch. 1,
			EH2 KS Master	and look up further instructions in this manual.
2	CBsn	norm	CTB KS Master	"Normal" configuration
3		stacc	CTB KS Master	"Effects" configuration
4	Aflt	norm	AFL KS Master	"Normal" configuration
5		stacc	AFL KS Master	"Effects" configuration
6	Bclar	norm	BCL KS Master	"Normal" configuration
7		stacc	BCL KS Master	"Effects" configuration
8	PTpt	norm	PTP KS Master	
9	Piccolo	norm	PFL KS Master	
10		stacc	PFL KS Master	
11	Celesta		Celesta	
12	Vibes		Vibes	
13	Xylophone		Xylophone	
14	Tubular Bells		Orch Chimes	
15	Piano		Steinway B	(Or load a piano from *QL Pianos* into this Channel)
16	Harp		Harp Pluck Long	

PLAY 6	***"Solo Stgs"***			
Ch	Sound ID		Gold Patch	Notes
1	Violin Solo 1	norm	SVL KS Master	
2		stac	SVL KS Master	
3		pizz	SVL Pizz RR	
4	Violin Solo 2	norm	SVL KS Master	"Normal" configuration, Panned
5		stac	SVL KS Master	"Effects" configuration, Panned
6		pizz	SVL Pizz RR	Panned
7	Viola Solo	norm	SVA KS Master	
8		stac	SVA KS Master	
9		pizz	SVA Pizz RRx3	
10	Cello Solo	norm	SVC KS Master	
11		stac	SVC KS Master	
12		pizz	SVC Pizz RRx3	
13	DB Solo	norm	SCB KS Master	
14		stac	SCB KS Master	
15		pizz	SCB Pizz RRx3	
16	Harpsichord		Harpsichord	

Annex B: Key-Switch Configurations by Patch

The following tables outline which pitches to assign to the various articulations of each patch, depending on whether you require that patch's "Normal" configuration, or its "Effects" configuration:

	11V KS Master		VAS KS Master		VCS KS Master		CBS KS Master	
"Normal" Configuration	C# 1	Harmonics	C# 1		C# 1			
	C 1	Run Simulator	C 1	Bartok Pizz RR	C 1		E 6	FX
	B 0	Trill WT	B 0	Trill WT	B 0	Trill WT	D 6	Cresc
	A# 0	Trill HT	A# 0	Trill HT	A# 0	Trill HT	C# 6	FortePiano
	A 0	Tremolo	A 0	Tremolo	A 0	Tremolo	C 6	Tremolo
	G# 0	Grand Detache	G# 0	Exp Fast	G# 0			
	G 0	SusVib	G 0	Sus	G 0	Qleg	B 5	SusVib
	F# 0	Col Legno RR	F# 0	Col Legno RR	F# 0	Col Legno RR	A# 5	Slaps
	F 0	Qleg Flaut	F 0	Qleg Flaut	F 0	Bartok Pizz	A 5	sfz
	E 0	ExpDim	E 0	Exp Leg Acc	E 0	Exp Cresc	G 5	ExpFst
	D# 0	Exp	D# 0		D# 0	Exp Vib	F# 5	Exp
	D 0	LyrB	D 0	Sul Pont	D 0	Exp Lyr	F 5	ExpLeg
	C# 0	LyrA	C# 0	Exp Slow	C# 0	ExpLyrFst		
	C 0	Lyr-Leg	C 0	ExpLeg	C 0	ExpVibFst	E 5	SusVibSft
	B -1	Stac RR	B -1	Stac RR	B -1	Marc RR	D 5	Quick Up/Dn
	A# -1	Qleg	A# -1	Qleg	A# -1	Port	C# 5	Port
	A -1	SusLeg	A -1	SusLeg	A -1	SusVib	C 5	SusLeg
"Effects" Configuration	C 1		C 1		C 1		E 6	
	B 0		B 0		B 0		D 6	
	A# 0		A# 0		A# 0		C# 6	
	A 0	Scratch FX	A 0		A 0		C 6	
	G 0	Clusters	G 0		G 0		B 5	
	F# 0	5th Slide Dn	F# 0		F# 0		A# 5	
	F 0	5th Slide Up	F 0		F 0		A 5	
	E 0	Psycho Rip	E 0		E 0		G 5	
	D# 0		D# 0		D# 0		F# 5	
	D 0	Mart U/D	D 0		D 0		F 5	sfz
	C 0	Mart U/D Marc	C 0	Marc Shrt	C 0		E 5	
	B -1	Quick Up/Dn	B -1	Mart U/D	B -1	Mart U/D	D 5	Mart U/D
	A# -1	Spic 2 RR	A# -1		A# -1		C# 5	
	A -1	Stac RR	A -1	Stac RR	A -1	Marc RR	C 5	Quick Up/Dn

	SVL KS Master		SVA KS Master		SVC KS Master		SCB KS Master	
"Normal" Configuration	C# 1		C# 1		C# 1			
	C 1	Slur	C 1		C 1		E 6	
	B 0	Trill WT	B 0	Trill WT	B 0		D 6	
	A# 0	Trill HT	A# 0	Trill HT	A# 0		C# 6	
	A 0		A 0		A 0		C 6	
	G# 0	LegVib	G# 0		G# 0			
	G 0	SusVib Hrd	G 0	Qleg	G 0	SusLeg	B 5	SusLeg
	F# 0	NonVib Sft	F# 0		F# 0	ExpUp	A# 5	
	F 0	SusVib Sft	F 0		F 0	ExpDn	A 5	
	E 0	Exp2	E 0	ExpLeg	E 0		G 5	ExpLeg
	D# 0	Exp Cresc	D# 0	Exp3	D# 0	DblBow	F# 5	LyrLeg
	D 0	Exp p	D 0	Exp1	D 0	DblBow Exp	F 5	Lyrical
	C# 0	Exp1	C# 0	Exp2	C# 0			
	C 0	Exp-Leg	C 0	ExpVibSft	C 0	ExpVib	E 5	Exp
	B -1	Stac RR	B -1	Mart RR	B -1	Marc	D 5	MarcRR
	A# -1	SusLeg	A# -1	NonVib RR	A# -1	NonVib	C# 5	SusNonVib
	A -1	Qleg	A -1	SusVib	A -1	SusVib Smooth	C 5	SusVib
"Effects" Configuration	C 1		C 1		C 1		E 6	
	B 0		B 0		B 0		D 6	
	A# 0		A# 0		A# 0		C# 6	
	A 0	8vb Slide Dn	A 0		A 0		C 6	
	G 0	8va Slide Up	G 0	8va Slide Up	G 0		B 5	
	F# 0	Col Legno RR	F# 0	Col Legno RR	F# 0	Col Legno RR	A# 5	Col Legno RR
	F 0	5th SlideUp	F 0		F 0		A 5	
	E 0	Slur	E 0		E 0		G 5	
	D# 0		D# 0		D# 0		F# 5	
	D 0		D 0		D 0	ExpUp	F 5	
	C 0	Marc NonVib Hrd	C 0	Marc Hrd RR	C 0	ExpDn	E 5	
	B -1	Mart U/D	B -1		B -1	Mart U/D	D 5	MartRR
	A# -1		A# -1		A# -1		C# 5	Spicatto RR
	A -1	Stac RR	A -1	Mart RR	A -1	Marc	C 5	MarcRR

	PFL KS Master		SFL KS Master		SOB KS Master		EHN KS Master		EH2 KS Master	
"Normal" Configuration	*C# 1*	8va RunDN	*C# 1*		*C# 1*	Fall	*C# 1*	**Fall**	*C# 1*	*Port*
	C 1	8va RunUP	*C 1*		*C 1*	Gliss	*C 1*	**Gliss**	*C 1*	
	B 0	Trill WT	*B 0*	Trill WT	*B 0*	Trill WT	*B 0*	*SusLeg*	*B 0*	**Trill WT**
	A# 0	Trill HT	*A# 0*	Trill HT	*A# 0*	Trill HT	*A# 0*	*Legato*	*A# 0*	**Trill HT**
	A 0		*A 0*	Flutter	*A 0*		*A 0*		*A 0*	*Port-Leg*
	G# 0		*G# 0*		*G# 0*		*G# 0*		*G# 0*	
	G 0	Qleg	*G 0*	SusVib	*G 0*	SusVib	*G 0*		*G 0*	
	F# 0	Psycho Fall	*F# 0*	Fall	*F# 0*	Sfz	*F# 0*		*F# 0*	
	F 0	Gliss	*F 0*	Grace Notes	*F 0*	Grace	*F 0*	**Grace Notes**	*F 0*	*Grace Notes*
	E 0		*E 0*	Slw Exp2	*E 0*		*E 0*		*E 0*	
	D# 0	SusNonVib	*D# 0*	Slow Exp	*D# 0*	NonVib	*D# 0*	**NonVib**	*D# 0*	*Qleg*
	D 0		*D 0*	ExpLeg	*D 0*	Exp p	*D 0*	**ExpLeg** *+Slide*	*D 0*	
	C# 0	Exp Leg	*C# 0*	Lyrical	*C# 0*	Exp Vib	*C# 0*		*C# 0*	*ExpLeg*
	C 0	Exp	*C 0*	LyrLeg	*C 0*	ExpLeg	*C 0*	**Exp**	*C 0*	*Exp*
	B -1	Stacc RRx3	*B -1*	Stac	*B -1*	StacRRx3	*B -1*	**StacRRx3**	*B -1*	*StaccRRx3*
	A# -1	SusLeg	*A# -1*	SusLeg	*A# -1*	SusLeg	*A# -1*		*A# -1*	
	A -1	SusVib	*A -1*	Qleg	*A -1*	Qleg	*A -1*	**SusVib**	*A -1*	*Sus*
"Effects" Configuration	*C 1*	Rips up 5th	*C 1*				**EHN KS Master**: Make all articulations "Active", but only check the "Load" box on 'Release Trails' and any articulations that are listed in **BOLD.**			
	B 0	Rips Up 3rd	*B 0*							
	A# 0	8va Run U/D	*A# 0*	8va Run U/D						
	A 0	8va RunDN	*A 0*	8va RunDN						
	G 0	8va RunUP	*G 0*	8va RunUP						
	F# 0		*F# 0*	Psycho Run DN RR			**EH2 KS Master**: Assign Key-switches as shown, and "Activate" all articulations, but only "Load" the two 'Trill' articulations and the 'Release Trails'.			
	F 0	Psycho Fall	*F 0*	Fall						
	E 0	Gliss	*E 0*	Grace Notes						
	D# 0		*D# 0*							
	D 0		*D 0*							
	C 0		*C 0*							
	B -1		*B -1*	Shrt Stac						
	A# -1		*A# -1*							
	A -1	Stacc RRx3	*A -1*	Stac						

Note that when working with the English Horn, you must place a KSW-note on the bottom space of the key-switching staff to turn off the trill, before selecting another articulation.

	AFL KS Master		SCL KS Master		BSN KS Master		CTB KS Master		BCL KS Master	
"Normal" Configuration	C# 1		C# 1	8va RunDN						
	C 1	Run U/D	C 1	8va RunUP	E 6		E 6		E 6	
	B 0		B 0	Trill WT	D 6	Trill WT	D 6		D 6	
	A# 0		A# 0	Trill HT	C# 6	Trill HT	C# 6		C# 6	
	A 0		A 0		C 6		C 6		C 6	
	G# 0		G# 0	Qleg						
	G 0	SusVib	G 0	SusNonVib	B 5	NonVib	B 5	Sus	B 5	Sus
	F# 0		F# 0		A# 5		A# 5		A# 5	
	F 0		F 0	Grace Notes	A 5		A 5		A 5	
	E 0	ExpLegLyr	E 0		G 5		G 5	Legato	G 5	ExpFst
	D# 0	SusNonVib	D# 0		F# 5	ExpLngCresc	F# 5	Exp	F# 5	
	D 0	ExpLeg	D 0	ExpSlowCresc	F 5	ExpShrt	F 5	ExpShort	F 5	SusLeg
	C# 0		C# 0	ExpFast						
	C 0	Exp	C 0	ExpLeg	E 5	ExpLeg	E 5	ExpLeg	E 5	ExpLeg
	B -1	StaccRRx3	B -1	Stac	D 5	StaccRRx3	D 5		D 5	StaccRRx3
	A# -1	Legato	A# -1	Port	C# 5	SusLeg	C# 5	Port Leg	C# 5	*PortLeg*
	A -1	SusLeg	A -1	SusLeg	C 5	Qleg	C 5	SusLeg	C 5	Qleg
"Effects" Configuration	C 1		C 1		E 6		E 6		E 6	
	B 0		B 0		D 6		D 6		D 6	
	A# 0	Run U/D	A# 0	8va Run U/D	C# 6		C# 6		C# 6	
	A 0		A 0	8va RunDN	C 6		C 6		C 6	
	G 0		G 0	8va RunUP	B 5		B 5		B 5	
	F# 0		F# 0		A# 5		A# 5		A# 5	
	F 0		F 0		A 5		A 5	Gliss	A 5	
	E 0		E 0	Grace Notes	G 5		G 5	Grace Notes	G 5	Gliss
	D# 0		D# 0		F# 5		F# 5		F# 5	
	D 0		D 0		F 5		F 5		F 5	
	C 0		C 0		E 5		E 5		E 5	
	B -1		B -1	Marc	D 5		D 5		D 5	Marc
	A# -1		A# -1		C# 5		C# 5		C# 5	
	A -1	StaccRRx3	A -1	Stac	C 5	StaccRRx3	C 5	StaccRRx3	C 5	StaccRRx3

	SFH KS Master		ST2 KS Master		STB KS Master		STA KS Master		PTP KS Master	
"Normal" Configuration	C# 1		C# 1						C# 1	
	C 1		C 1		E 6	Mute Sus	E 6	Mute Sus	C 1	
	B 0		B 0		D 6		D 6		B 0	Trill WT
	A# 0		A# 0		C# 6		C# 6		A# 0	Trill HT
	A 0		A 0		C 6		C 6		A 0	
	G# 0		G# 0						G# 0	
	G 0	Sus	G 0	Sus	B 5	Sus	B 5	Sus	G 0	
	F# 0		F# 0	Falls	A# 5		A# 5		F# 0	
	F 0	SfzCresc	F 0	Rips	A 5	Bass Sfz Cresc	A 5	Sfz	F 0	
	E 0		E 0		G 5		G 5		E 0	
	D# 0		D# 0		F# 5		F# 5		D# 0	
	D 0		D 0		F 5		F 5	Exp	D 0	
	C# 0		C# 0	ExpVib					C# 0	
	C 0		C 0	QlegVib	E 5	SusLeg	E 5	Exp Leg	C 0	Marc
	B -1	StacRR	B -1	StaccRRx5	D 5	StaccRRx3	D 5		B -1	StaccRR
	A# -1	SusLeg	A# -1	Port	C# 5	Port	C# 5	StaccRRx3	A# -1	Sus
	A -1	Qleg	A -1	Qleg	C 5	*Qleg*	C 5	Sus Leg	A -1	SusLeg
"Effects" Configuration	C 1		C 1	3 Sec Cresc Flutter	E 6		E 6			
	B 0		B 0	Flutter Cresc Fst	D 6		D 6			
	A# 0		A# 0	2 Sec Cres	C# 6		C# 6			
	A 0		A 0	1Sec Cresc	C 6		C 6			
	G 0		G 0	8va Slide UP	B 5		B 5			
	F# 0		F# 0		A# 5		A# 5			
	F 0		F 0	Falls	A 5		A 5			
	E 0		E 0	Rips	G 5		G 5			
	D# 0		D# 0		F# 5		F# 5			
	D 0		D 0		F 5		F 5			
	C 0		C 0	MarcVibLng	E 5		E 5			
	B -1	Marc	B -1	Marc	D 5	Marc	D 5	Marc		
	A# -1		A# -1		C# 5		C# 5			
	A -1	StacRR	A -1	StaccRRx5	C 5	StaccRRx3	C 5	StaccRRx3		

Other Notes

Assigning Key-Switches for English Horn

In order to access the articulations in the *EHN KS Master* patch, while still having the ability to trill (only found in the *EH2 KS Master* patch), both English Horn patches have been loaded into the same channel, and are being played simultaneously. This creates a need for the *EH2 KS Master* patch to be able to turn on and off its 'Trill' articulations, without later playing trills overtop of *EHN KS Master's* notes.

The solution is this: a pair of less-useful key-switches in the *EHN KS Master* patch are assigned to the key-switching notes normally reserved for 'Trill' articulations, but no sounds are loaded into them. This way, placing a note on the KSW staff in the score to indicate a trill will play both the 'silenced' key-switch in the *EHN KS Master* patch, *and* the 'trill' articulation in the *EH2 KS Master* patch, thus activating a trill in the latter while preventing unwanted sound from the former.

The same operation must be applied in the reverse. Most articulations in the *EH2 KS Master* patch are prescribed through Annex B to be "Activated" but not "Loaded", so that placing a key-switching note in most other places on the KSW-staff will result in a "silenced" key-switch being played on *EH2 KS Master* (essentially 'turning off' the trill articulation) and activating the desired key-switch in *EHN KS Master*.

To achieve this, simply follow the instructions in Annex B when assigning key-switching notes to the two patches:

EHN KS Master: Make all articulations "Active", but only check the "Load" box on 'Release Trails' and any articulations that are listed in **BOLD**.

EH2 KS Master: Assign Key-switches as shown, and "Activate" all articulations, but only "Load" the two 'Trill' articulations and the 'Release Trails'.

***Note**: Depending on how PLAY reacts to this, you may get a better result by not activating any articulations except for 'Release Trails' and the two 'Trill' articulations; if you encounter problems, try this first and see if it resolves it.*

Remember that because of this specific circumstance, when working with the English Horn, you must place a KSW-note on the bottom space of the key-switching staff to turn off the trill, before selecting another articulation. This will prevent unwanted articulations from sounding, following a trilled note.

Conclusion

As mentioned before, make sure to save you Playback Configuration, and also save each instance of PLAY as a multi for backup purposes.

Thank you for your support, interest and patience in this exciting and continually evolving experiment in pairing the power of Sibelius notation software with the realism of EWQLSO, in a sequencer-like application. I sincerely hope that this guide will help you to get more out of both pieces of software.

Cheers!

Elliot Wright

info@elliotwrightmusic.com

www.ElliotWrightMusic.com